1:Lipkind E-5 (1937) 1948 SP9 Caraja SP9

pushing aside a door of plaited palm. Every married woman in the family cooks at her own fireplace, which consists of two lumps of hardened clay. Mats used for sleeping and sitting are spread over the entire floor. Wooden stools (fig. 19) may also be found. Bows, arrows, and rattles

FIGURE 19.—*Carajá* wooden stool. (Redrawn from Ehrenreich, 1891 b, fig. 13.)

are shoved into the wall thatch. Baskets, used for storing such things as tobacco, urucú, and feathers, are hung by a string from the ridge poles. Large baskets containing vegetables lie on the ground next to the thatch.

The dry-season house is identical in form but smaller and of flimsier construction. Thatching is looser and the walls are thatched only about halfway to the ground, the north and west sides often being left completely open. The dry-season village is generally constructed on a long beach and, as the site grows dirty, is moved along the beach. The ground plan of the dry-season village is identical with the rainy-season village.

DRESS AND ORNAMENTS

The most prominent facial decoration is a blue-black circular scarification about an inch in diameter over each cheekbone. The ears of infants are pierced and an ornament consisting of a small polished capybara tooth with a feather attached is inserted. A common ear ornament for children is a mother-of-pearl disk with a cut feather fringe set on a blackened thin rod. In a perforation of their lower lips, men wear wood or bone labrets of a variety of shapes (pl. 21; fig. 21, *e*), each assigned to a different age grade; old men use simple wooden plugs.

Men wear their hair long, winding it round a plaited cotton rope reddened with urucú. Women wear their hair about shoulder length.

Armlets crocheted of cotton are worn at the wrists and just above the elbow; similar ornaments are worn just below the knee and at the ankle. These are worn particularly by children and are supposed to aid growth.

1:Lipkind E-5 (1937) 1948 SP9 Caraja SP9

Young men wear large armlets almost 12 inches (30 cm.) long crocheted of cotton with hanging fringes.

Women wear a bark-cloth girdle, which is wound round the body and under the crotch and looped over, hanging down in front. Feather headdresses of a number of different designs are worn by men on festal occasions. Men tie the prepuce with a firmly wound string and wear a string belt.

Elaborately decorated woven belts with hanging ema feathers are worn for wrestling matches. Bird down is glued on the shoulders, arms, and legs. Body painting is very elaborate, and designs covering the entire body are carefully executed with genipa. Urucú is spread generally, with accents on the cheekbones, the nose, and the upper arm.

TRANSPORTATION

The *Carajá* manufacture elongated dugouts, neatly adapted to landing and freeing their craft among the sandbanks.

MANUFACTURES

Bark cloth.—Bark cloth is made of *Apeiba* bast, soaked, beaten with flat stones, and dried until it becomes very soft and white.

FIGURE 20.—*Carajá* manufactures. *a-d*, Pottery; *e*, wooden scoop. (Redrawn from Ehrenreich, 1891 b, figs. 5 and 14.)

1:Lipkind E-5 (1937) 1948 SP9 Caraja SP9

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PLATE 20.—**Carajá house and physical types.** *Top:* House. (Courtesy University Museum, Philadelphia.) *Bottom, left:* Warriors. *Bottom, right:* Girls. (After Ehrenreich, 1891 b.)

[Facing P. 186]

1:Lipkind E-5 (1937) 1948 SP9 Caraja SP9

are the product of intermarriage and formal friendship. Intervillage feuds are common and are restrained only by the religious community, sanctuary being granted at all religious ceremonials.

ETIQUETTE

All dealings with visitors are conducted according to elaborate formal patterns. The language is rich in formal appellations, exclamations, and honorific phrases. The most remarkable feature is that women are permitted to behave with perfect freedom, whereas men, until they become fathers, behave with a shy and deferential modesty resembling but exceeding that of the Victorian maiden. Normal relations between members of the same village are formal and dignified; only in the men's house or on fishing and hunting trips is the behavior of men relaxed enough to permit horseplay and casual joking.

LIFE CYCLE

Childbirth and Childhood.—The child gets two sets of names, one male and one female, as soon as the mother is known to be pregnant. These are one's own names given by grandparents of both lines. Taboos in regard to diet and behavior are required of both parents before and after birth. There is a well-developed couvade based on the notion of an intimate connection between the infant and its father. Babies are nursed until they turn to other food of their own volition; sometimes ridicule is used as a sanction against particularly recalcitrant children. No intercourse is allowed during the period of lactation. Babies are carried on the hip, and sleep with the mother until weaning, when they are paired off with other children or with a grandparent. The girl child wears no clothing until weaned and then receives a fringed belt.

Puberty and initiations.—At menstruation, a girl's cheeks are scarified and she assumes the girdle.

A boy passes through a first initiation at about the age of 8 or 9, when his lower lip is pierced and a small bone labret inserted. A couple of years later, he passes through a second initiation, when his hair is cut short to a tonsure, his entire body is stained black with genipa, and he assumes the penis cord. When his hair has grown out to shoulder length, it is put up in a braid, and he attains full status as a young man. The next change of status for both boys and girls occurs at marriage, when, for the first time, they take on the responsibilities of regular work. Teknonymy is a matter of pride and follows the birth of the first child. The name is retained permanently thereafter, even though the child should die. At about 45 both parents discard their ornaments and accept the status of old age. All the above age grades are named and involve differential behavior and dietary observances.

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1:Lipkind E-5 (1937) 1948 SP9 Caraja SP9

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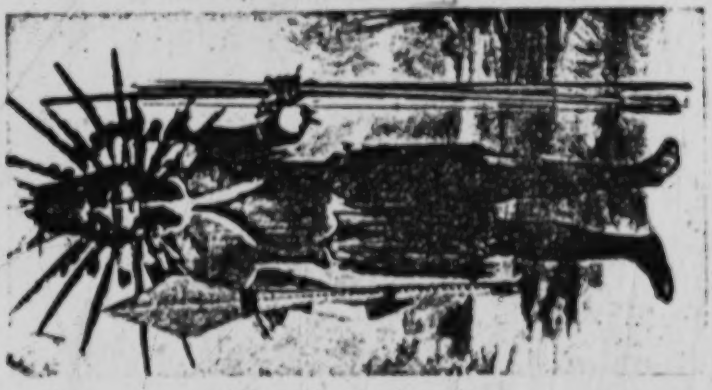


PLATE 21.—Carajá types. (Courtesy University Museum, Philadelphia.)

[End Plate 1]

/5 cont./

*532 Then the next stage
of production can begin. In the case of female figures the apron
[287] is now tied on; a piece of tree bast is cut to the necessary length,
and the inner layer is pulled off and made pliable by being pulled
through the mouth several times. The way it is fastened as an
[314] apron is shown on Fig. 24 /see p. 48 /. Then the hair is put on.
Black resin is warmed on a block of wood, rolled out on a gourd
or on the thigh into a long roll, and this is then pressed tightly on
the head. A thick layer of resin is put on the back of the head.
If the resin becomes hard too quickly, it is warmed up again with
[308] the block of wood. Only now does the painting with black genipa
and red urucú dye follow. A slender bamboo rod is dipped into
the paint and drawn along the indented lines. Larger red areas
of color are also put on with the index finger.

/6/ The adornment characteristic of the different sexes and
ages is usually put on as well. Almost all figures are painted; I
do not know whether the patterns correspond to the patterns of
[302] body painting customary otherwise; in any case I never saw patterns
of that kind on the bodies of the people themselves, though it must
be remarked that I very seldom encountered patterning on the body
at all.

Ear rods are represented here and there by fine rods (Figs.
17, 23 /see p. 48 /); ear rosettes are made very small from feathers
(Fig. 16 a and b /see p48 /). Long narrow strips of cane serve
the men as lip plugs (Fig. 18 /see p.48 /).

Necklaces are either painted on (Fig. 19b /see p. 48 /) or
reproduced by beads (Fig. 16 /see p. 48 /) or, in the majority of
cases, by cotton threads, which either fit tightly (Figs. 18, 22 /see
p. 48 /) or hang down (Fig. 21 /see p.48 /, Fig. 35 /see p.48 /).

Neck tassels for the children are formed in wax; they lie
tightly against the back of the figures (Figs. 20, 21 /see p.48 /).

Cuffs are sometimes attached to the extensions of the wax
hair-roll by attaching two fine rolls of wax, with the space between
them painted red (Figs. 17, 18, 20, 21, 22, 35).

Arm tassels of string are shown in Fig. 22.

Calf bands are represented by two fine rolls of wax, with the
space between them only rarely painted red (Figs. 18, 22, 23).

/7 cont./

*532 Both are completely lacking on some male and female figures (Fig. 32 /see p. 49 /).

[142] [301] [302] On one female figure, a bulge is marked only by a small roll (Fig. 33 /see p. 49 /). These would, therefore, fall outside of our considerations.

The male figures show the following types:

a) Only one figure has fully formed arms and, in addition, small breasts (Fig. 18 /see p. 48 /).

Fig. 29 a and b. Painted Karajá maiden.

b) Side protuberances from the upper body, which clearly signify arms, are present on a fairly large number of dolls (Figs. 28, 30 /see p. 49 /).

Now follow three types on which it is at first not clear whether arms or breasts are represented.

c) On the upper body, in front, there is attached a transverse roll which ends in two breast-like cones on the sides (Figs. 16, 17, 19 /see p. 48 /).

[142] [291] d) This roll is somewhat idented in the middle, so that the cones even more approximate a breast form (Fig. 36 /see p. 49 /).

Fig. 31. Protrusion of the belly of Karajá women in front and on the sides because of the tightly drawn bast-belt.

/9 cont./

reaching down to the small of the back. These braids are narrow (Fig. 19a /see p. 48 /) or wide (Fig. 23 /see p. 48 /), bear a ribbon (Fig. 16b /see p. 48 /), or are completely entwined in string (Fig. 36 /see p. 49 /) and correspond to the braids woven round with bast or entwined in red-dyed cotton string, which the young people customarily wear (Fig. 37).

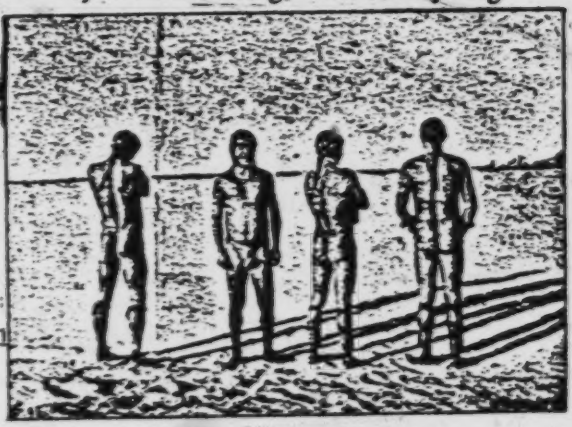


Fig. 37. Youths with long braids.

Of specially formed dolls of this type the following should be mentioned:

1. Representations of children (Fig. 32 /see p. 49 /). These dolls have legs of type 1 and hair of type 1. Arms, breasts, eyes, tattooing, navel, and stomach plate are missing. The male figures are characterized by a small penis, the female ones by a black string belt. Some wear necklaces, others neck-tassels and ear rosettes.

2. Seated figures (Fig. 21 /see p. 48 /, Fig. 38 /see p. 49 /). The upper body leans far back.

3. Bulky figures (Figs. 39, 40 /see p. 49/) represent pregnant women. The bulky abdomen is put on separately. On Fig. 40 it had broken off while drying and was stuck on again with wax.

I also obtained a male figure (Fig. 41 /see p. 49/) which is made in similar fashion. When I asked what the bulky abdomen meant, they said: a child. Unfortunately I was unable to acquire further information on this, which might perhaps have thrown light on the origin of the custom of the male childbed.

4. Portrait of the old grandmother walking in a bent position (Fig. 42 /see p. 49 /). The figure is made like all the other female dolls; the upper body is bent very far forward. When I asked what this figure meant, the mother pointed, amidst the joyful shouts of her children, to the age-enfeebled grandmother, who was lying under a mat by the hearth fire.

/23 cont./

531 whereas in general they did not recognize the figures and drawings created from free imagination, but asked me first what the latter were supposed to mean. Thus, these are well-established, apparently very old decorations.

We find the decorations plaited on fans and baskets, on the handles of crotchet needles, on lances, clubs, bows, arrows, rattles, combs; carved on whole- and half-gourd containers, gourd rattles, ear rods; pictured by poker work on gourd ladles and small gourds, and by color on gourd ladles.

[442] All these objects are made by the men; they are the bearers of this art. The women, too, sometimes decorate objects made by them, such as mats, spinning whorls, bast aprons. The patterns, however, in general differ from those of the men. Re-
[177] cently the women have gone over to decorating tobacco pipes and clay vessels under Brazilian influence; the decorations used for this, however, are quite alien, probably taken over from the Brazilians.

531 The patterns with which the Indians paint their bodies
● 302 have nothing in common with plaiting patterns. The patterns sometimes painted on the thighs appear similar to the plaiting
[535] patterns; they are probably connected with the masked dances at which we find similar decorations, usually depicting animals, on the cylinder masks and bask aprons.

531 The animal patterns are not line patterns, but surface
[285] patterns; thus, in plaiting, the strips plaited in one direction represent the pattern; in the same way, in the sketches, it is not the lines which stand for the pattern, but the surfaces enclosed by them. This follows from the fact that in the case of carved patterns these surfaces are in relief or indented, but in any case contrasted as surfaces from the background; in the same way in the sketches the surfaces are sometimes set off by dots or dashes. Only it is difficult in this case to decide which of the surfaces represents the background and which the pattern; here only inquiry among the Indians helps. For the characteristic features do not penetrate our awareness at all, accustomed as we are to seeing such patterns in terms of lines and not surfaces.

Sambioa

/8 cont./

609 Nevertheless, caution must be used in dealing with the Sambioa. To be sure, they will hardly dare to attack well-manned and armed boats, but, in view of the great distance from the landing place to the villages, the traveler who unarmed -- only in this way is he admitted -- visits their huts can get into a very dangerous situation in case of a sudden quarrel.

The reception at the landing places usually makes a most picturesque scene. The naked brown forms stream by in groups, [301] many adventurously painted black and red, the face often daubed [300] with a thick layer of soot, some with a decorative feather diadem on their heads, others with hair hanging down in a long braid and decorated with bunches of arara feathers fluttering in the wind. All [411] are armed with long spears decorated with feathers, clubs, bows, and arrows. The discussion is held in dignified quiet, without wild shouting, the new arrivals first showing the savages their firearms, and expressly any breechloaders /9/ or revolvers, which never fail to make a deep impression. The chief asserts time after time: Karaya amigo tori, ahi mentira não tem! The Karaya is a friend of the White (tori), here there are no lies! And the bartering begins immediately (Pl. IV /see p. 106/, 2).

Once one has won their confidence, the dealings become quite unconstrained, especially with the men and boys. The small children, and especially the young girls, are very shy and usually crawl into a corner of their hut, nervously covering their faces with their hands. A stranger is never troubled by beggars. Thefts, too, are exceedingly rare.

Language.

126 A rather extensive vocabulary, as well as a number of short sentences, was written down, from which, however, little of the grammatical structure of this idiom is evident. The extremely 194 unclear diction of the people, who hardly make any perceptible 126 movement of their lips, their inability to repeat exactly what was said, and finally the swallowing of the final syllables, favored by the abundance of vowels and lingual sounds, make linguistic reception uncommonly difficult.

/9 cont./

142 The bridge is narrow, markedly convex with a somewhat pendulous tip. The alae are usually somewhat drawn up, so that the round nostrils seem to be directed toward the front.

In size the women stand significantly behind the men, but are just as well proportioned. Their figures tend to be somewhat full in their youth. Almost all the younger individuals have uncommonly delicate hands and feet and a perfect form of the bust, but, like [853] all Indian women, they lose their charms very early; in particular the long breast-feeding causes excessive lengthening of the [48] breasts. In the case of older women, the weak development of the lower extremities and the waddling gait of the inwardly turned feet make an unpleasant impression.

The real skin-color of the Karaya is difficult to determine at first glance. Staying on the sun-scorched praias changes the bright yellow-brown of their complexions, which one can still confirm only under their large cotton cuffs and knee-bands, into a dark copper- 302 brown. Even this is not easy to see in the case of many individuals because of the /10/ body painting used to the broadest extent (Fig.. 1 /see p. 17 /). People painted black or red from head to foot are not rare. Others combine the black or red color into patterns which almost give the impression of European clothing. Black line-drawings on the face and extremities are the most popular.

302 Used for body painting are:

386 1. Urucú (uarerið). Paste made from the red berries of Bixa [824] orellana.

[824] 2. The blue-black dye (beðēna) obtained from the seeds of the genipa (Genipa brasiliensis).

3. Soot. This is either simply scraped from the cooking pots and rubbed into the face or, mixed with genipa, it serves for diffuse painting of the whole body.

302 The line-decoration is put on with the fingers or little wooden 413 sticks, the diffuse coloring with a rag.

/10 cont./

302 The bristly or wavy black hair of both sexes is cut off straight above the eyebrows and hangs down in back over the neck. Dandies [301] wear a part about three centimeters wide up to the crown /Fig. 1 appears here/, let the short crown-hair stick up like a brush, and with cotton strings tie the part hanging down in back into a braid, at the roots of which the men sometimes tie a decoration of blue arara or black mutum /curassow/ feathers (uśiktamaru).

301 [304] In the pierced ear-lobes both sexes wear sticks of cane 15-20 centimeters long for everyday.

[814] The plug in the lower lip (anʔōŏ) is used only by the men. It consists of the light, flaky wood of the piuva tree and is either cut obliquely with a short point or runs out into a long, thin lamina hanging down on the chest (Fig. 2, b /see p. 18/).

Boys primarily wear, instead of this, small T-shaped pieces of shell (idžă) (Fig. 2, d /see p. 18/).

The most precious lip ornament, which is worn only on festive occasions, but otherwise is kept carefully wrapped in cotton, is a long, heavy, stone plug (manuterĕ) of hyaline or rose-colored quartz, the T-shaped end of which is stuck through the lower lip while the conical button hangs down (Fig. 2, a /see p. 18/). Of the four specimens in the collection the largest is 17.5 centimeters long.

301 439 /11/ These lip stones, of which only a few have reached European collections, are not made by the Karaya themselves, but are bartered from the Tapirapé, the Tupi people on the like-[135] named left tributary of the Araguaia. The mountain chains of the left riverbank, such as the Serra dos Cayapos, are rich in this material. A Kayapo stone plug acquired in S. Maria is shorter and runs out to a tapered, blunt end (Fig. 2, c /see p. 18/).

304 619 Tattooing is limited to the tribal badge which both sexes wear on their cheeks: a blue ring 10-15 millimeters in diameter (auʔamanurĕ) just under the lower edge of the orbit.

515 302 [412] [237] On the whole the Karaya are distinguished by scrupulous care of the body. They bathe several times a day. Their hair is always carefully combed. All the hair on the face and body is plucked out. Shears are now commonly used for hair cutting, whereas formerly piranha teeth were used for this.

/11 cont./

291 Clothing. The men go about completely naked, but tie the foreskin over the penis glans with a black cotton thread, like the end [824] of a sausage (Pl. I /see p. 103/, 1). The women wear the nantŏ, a kind of sash made of the bast of the jangada tree (Apeiba jangada). [289] /Fig. 2 appears here./ Softened in water and beaten and dried with flat stones, it acquires a high degree of pliability and a gleaming white, almost cloth-like appearance, very similar to the Polynesian tapa cloth made in the same way. A piece one span wide and 1 1/2 meters long is placed around the hips, both ends drawn be-

302 531

Fig. 1. Body painting.

291 tween the legs from back to front and knotted below the navel, so that the ends hang down to the feet. When sitting down, the ends are thrown back under the seat (Pl. I /see p. 103/, 2).

This primitive costume is supplemented by various arm and leg bands which represent a special tribal peculiarity.

854 291 Soon after birth the lower arm and lower leg of the child are wrapped with heavy black cotton cords (aJonrubĕ), while a band five centimeters wide and likewise black is put around the body (uaitakaui) (Pl. VII /see p. 109/, 3 and 4).

/48 cont./

172 present petroglyphs inasmuch as the rock drawings are completely lacking precisely at the cataracts of the Araguaia; rather, Martirios Island lies in an absolutely clear and quiet stretch. Nevertheless, it is a most important place for the Karaya. It [131] [648] forms the northern boundary of their territory and it is here that the hordes of the Kayapo hostile to them frequently come to the river. Many a battle may have taken place in this region between the two nations.

The interpretation of the rock sculptures as memorials or border markers, to which perhaps family insignia of prominent leaders have been added, seems to be the most acceptable according to the prevailing conditions. /The remainder of p. 48 and pp. 49-77 are not translated./

/78/

Explanation of the Plates [1]

192 291 ●302 Pl. I. Karaya. Men and Women (of the fourth village of the Šambioa).

[276] [411] [301] 1. Warriors. The man on the left /sic/ with parted hair, the tobacco pipe (Fig. 4 /see p. 28/) in his mouth, holding his weapons in his hand. The one on the right /sic/ shows the hair put in a braid with the feather decoration ušiktamaru (see p. 16) and the national wrapping of the foreskin (see p. 17).

2. Woman and girl with the bast aprons, whose front end is drawn to the rear since both individuals have just got up from [285] the ground (see p. 17). One of the large buriti-fiber mats mentioned on pp. 38 and 39 forms the background for both groups.

Pl. II. Karaya. Men (of the fourth of the village of the Šambioa).

[301] [304] 1 a and b. Portrait of a young Šambioa man with ear sticks and wooden lip-plug, widely parted hair, and clearly recognizable tribal tattooing on the cheeks.

[1] [Plates appear on PP. 103-115--Analyst]

/78 cont./ [Plate II: Karaya. (cont'd)]

142 291 301 302 411 2. Two Šambioa warriors en face. The man on the left with the feather diadem lurina on the back of the head (see p. 44), bow, arrows, and club in his hand, the one on the right with the small wreath-diadem (Pl. IX /see p. /, 6) and strings of glass beads wound tightly around the neck. The large lower-arm cuffs identify him as unmarried.

Pl. III. Karaya. Karayahi Groups (taken in the last "summer camp" on a river island above the northern tip of Bananal Island).

[501] 1. Men, two of which wear arm-cuffs and knee-bands. One has the small feather rosettes with a central disk of mother-of-pearl in his ears (see. p. 46). Face painting with soot is recognizable. The straw hat of the older man sitting in front is not the one mentioned on p. 20, but a model directly borrowed from the settlers. In the background two long canoes and farther to the left in the distance the small Araguaia steamer.

342 361 516 2. Women, children, and young people sitting on the ground in front of the tent-roofs of the summer camp, which are made of mats. Two araras on the pole to the right, at the left on the bank a jabiru (black-headed stork).

Pl. IV. Karaya. Villages.

133 342 361 574 1. Full view of the first village of the Šambioa.
2. Reception scene in the third village of the Šambioa.

Pl. V. Karaya. Chief's hut (fourth village of the Šambioa).

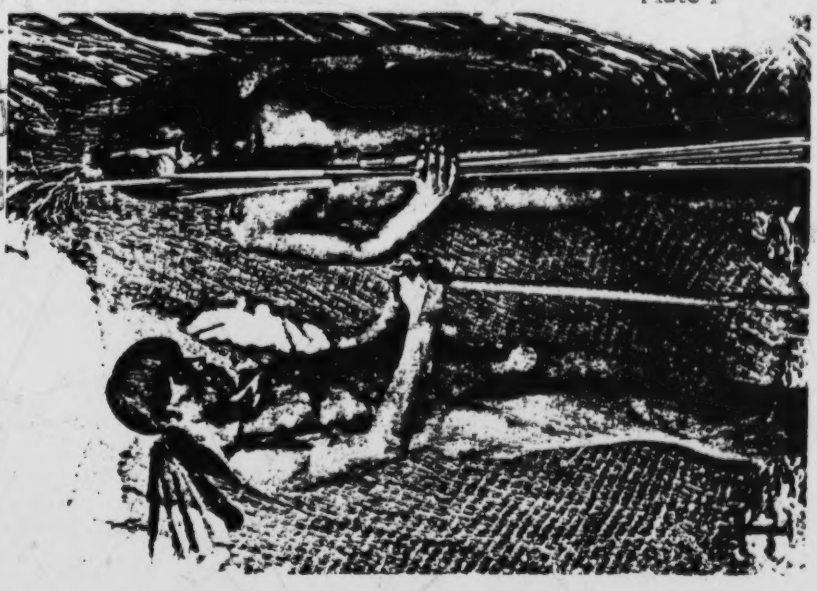
291 342 351 354 415 Group at the cooking place in front of the entrance.

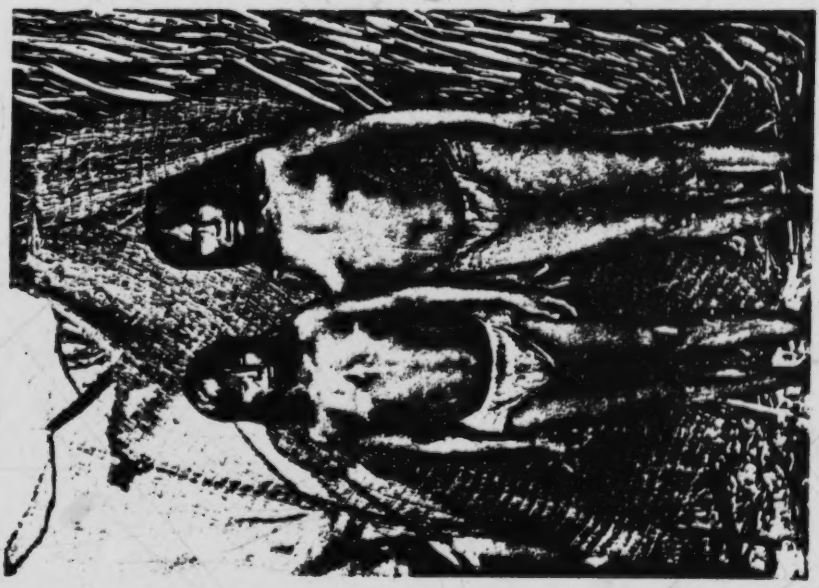
Pl. VI. Karaya. Weapons.

411 1. Bow with wound bowstring and feather tassel (1/8).

4. Ehrenreich--103 E-5 (1888) 1891 SP9 Caraja SP9

Plate I





4: Ehrenreich--104 E-5 (1888) 1891 SP9 Caraja SP9

Plate II

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4: Ehrenreich--105 E-5 (1888) 1891 SP9 Caraja SP9

Plate III

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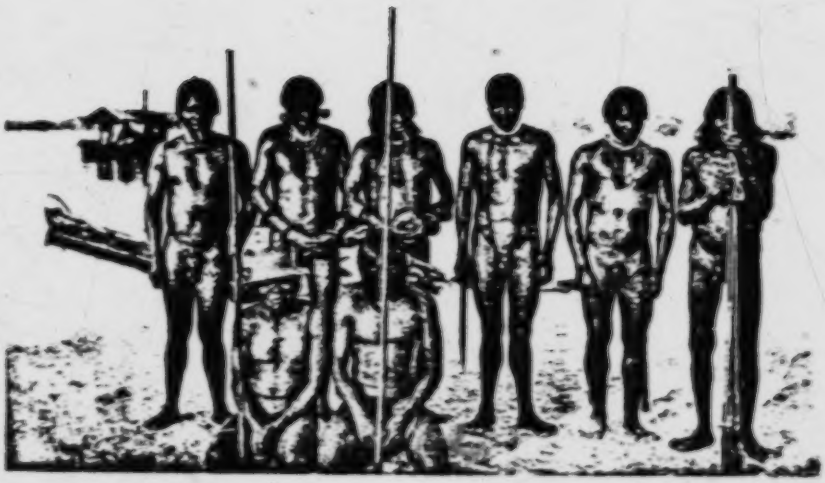

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5: Krause--S E-5 (1908) 1911 SP9 Caraja SP9

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1. Dry-season hut of the Karajá.

2. Karajá village.

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3. Karajá women smoking.

4. Karajá siblings.

/Pl. 11 faces p. 52./

5: Krause--6 E-5 (1908) 1911 SP9 Caraja SP9

Plate 12

1. Cooking place of the Karaja Indians.

3. Mask hut in Village 7 (South Horde).

2. Karajá boys.

4. Karajá women and girls.

/Plate 12 faces p. 56./

5: Krause--8 E-S (1908) 1911 SP9 Caraja SP9

Plate 14

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Facial expressions of Chief Ilk.

/Pl. 14 faces p. 64./

Plate 15

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[482]

1. Youth in full ornamentation. Karajá.

3. Back-basket carrier. Karajá.

2. A Karajá youth's braid wrapped in bast.

4a. Youths with braids wrapped in red cotton cord.

4b. The same youths from the front.

/Pl. 15 faces p. 68./

Plate 16

142
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Painted Karajá maiden.

/Pl. 16 faces p. 72./

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Plate 17

Karajá Indians.

/Pl. 17 faces p. 76./

5: Krause--11 E-5 (1908) 1911 SP9 Caraja SP9

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1. Three Karajá men.

2. Youth, boy, man. Karajá.

/184 cont./

142 The skin is thin and delicate and feels very soft, a regular tropical skin, such as the Whites in the tropics also have. A certain part of this may also be due to the oiling of the skin. The [302] color of the skin is difficult to determine, since the Indians mostly go about painted or even with an over-all coating of oil color. The hot sun, which shines with particular intensity on the sandbanks, burns the parts exposed to it the most, such as upper arms, chest, shoulders, belly, and thighs, so that here the skin is considerably darker (Nos. 26-28 on the Martin Chart, with a touch of violet) than on the protected parts of the body, such as the inner side of the upper arm, etc. (No. 25). The cheeks are strikingly light, mostly /Pl. 37 appears here/ /185/ only No. 21, and among many definitely sallow, yellowish (Nos. 18-19). Whether this is the result of pathological conditions I am unable to say, the phenomenon was frequent, especially among young people and girls. The actual skin-color can be seen only under the cotton bands, especially under the calf bands; here it is No. 17. The palms of the hands (Nos. 13-15) and soles of the feet (Nos. 10-16) are very light, almost as among us. The women [292] often seemed lighter than the men, undoubtedly a result of the fact that they live more in the shadows of the houses and, when they go out, generally put on their net coverings. My Indian rowers, too, in the course of months took on a lighter coloring 826 under the clothing. I did not see albinos. The ideal of the Karajá Indians is a skin as light as possible; they particularly appreciated my white skin color, and they themselves wanted to be entirely white (see the role of the Whites in the legends).

147 A particular body odor is probably characteristic of the Indians, it is rather strong and unpleasant to us. It cannot be [302] said, however, how much of it is due to the rancid oil on the skin and in the hair.

142 The hair. The head hair is generally straight; hair hanging down long, however, if it is not combed out for a long time, becomes wavy in the case of men and women (Pl. 17; 36; 42, [302] Ills. 1 and 3). If it is freshly combed and oiled, it hangs down smooth naturally. The formation of curls is relatively frequent; among men I observed it ten times; among women, on the

[TEXT CONTINUES ON P. 55]

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1. Karajá youths.

[854]

2. Karajá women and children.

/185 cont./

142 the other hand, only four times (Pl. 11, Ill. 4; 38, Ill. 1; 44, Ill. 2). The color of the hair is black, with a reddish shimmer
[302] in an oblique light. Beard hair is sparse and is plucked out. Underarm hair is present, though not thick; it is sometimes pulled out, sometimes left. Pubic hair is heavily developed among the male sex; it does not extend much beyond the pubic bone and is not removed. I was unable to observe among the Indians any fine skin hair on the rest of the body; their skin is completely smooth. They, on the contrary, were astonished to see hair on my arms, hands, and fingers, the white sheen of which on my sunburned
[302] skin did indeed look peculiar. Eyebrows and lashes are plucked out.

164 Pathological formations on bodies were only rarely observed; I saw only one umbilical rupture in the case of a boy of about 12. Chief Ilk apparently suffered from an inguinal hernia
142 (Pl. 36, Ills. 1 and 2, right). Signs of past pregnancies were less noticeable on the body than on the breast.

The general picture of the Karajá is thus the following: Small to medium height, brown in color, with straight, sometimes curly hair; broad-shouldered, wide-chested, narrow-hipped figures with long lower arms and short hands and feet. Well-
[146] nourished, extremely muscular human beings. The women lag behind the men in every respect.

/186/ 2. Dwelling Sites, Arrangement, Number.

101
131 One large Indian nation, that of the Karajá, inhabits the banks of the Araguaya from 15 1/4-7° southern latitude. It is divided into the three tribes of the Šambioá, Savajé, and Karajá. The Šambioá inhabit the stretch of rapids between 7° and 8°. southern latitude, the Šavajé the middle section of the river island of Bananal, between 11° and 12° southern latitude, while the settlements of the Karajá proper extend along the rapids-free course of the river from 10° 12' to 15° 15' southern latitude.

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Plate 38

1. Two men, a youth, two boys. Karajá.

2. Painted boy. Karajá.

5: Krause--61 E-5 (1908) 1911 SP9 Carajá SP9

/208 cont./

634 explanation given by the Indians does not go back to Brazilian influence. Women never removed or changed their bands in our presence, and small girls from whom I bought belts stepped behind the nearest mat wall, in order to put on a new one there before /Pl. 42 appears here/ /209/ they brought me the belt that they had been wearing. Thus, there seems to be a certain feeling of modesty corresponding to ours. Concerning the peculiar modesty about eating in front of strangers, see under "Eating" /see p. 172 /.

5. Ornamentation.

A. Ornamentation on the Body Itself.

● 302 a) Hair style and care. The head hair is worn by the female sex in a simple style that remains much the same throughout life, whereas the male sex prefers different hair styles according to age.

Small girls wear their hair hanging down to the neck at the sides and in back, while in front it reaches halfway down the forehead or to the eyebrows (Pl. 11, Ill. 4). At the onset of maturity, the girls have a parting about two fingers wide cut out, extending up in the center from the forehead to the /Ill. 37 appears here/ top of the head and usually painted red. The crown hair, which bounds it at the upper end, is shortened to a tuft. At the sides and in back, adults let the hair grow long (Pl. 17; 42). Older women no longer renew the parting, but comb over it so that it is seldom to be seen.

The hair style of the male sex is more elaborately worked out. Children either have the same hair style as girls, or their hair is cut in steps from the sides toward the back (Ill. 37), or they wear the well-known bowl cut (Pl. 11, Ill. 4; Pl. 12, Ill. 2). For the boys, the back hair is shortened several times. When the boy is bigger, about eight to ten years old, all of the hair is cut short to half a centimeter, except for a wreath of hair of uniform length left standing all around ((i)djũlẽ, Pl. 43, Ill. 2). No clarity was to be obtained as to whether this cutting is done only once or whether this hair style is fashioned anew annually with the

[TEXT continues on p. 96]

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1. Women's clothing and hair style.

2. Karajá women and children.

3. Karajá women and children.

/209 cont./

302 beginning of the dry season, the statements of the Indians about it varied. There were also boys with close-cropped hair who had no wreath of hair. Perhaps the explanation is that the first time (or the first times) the head is shorn quite smooth, while with the last cutting the wreath of hair is left standing. During this time almost all the boys are painted completely black. From
[304] then on they let the hair grow until it reaches down to the eyes in front and to the shoulders in back; then the boys are declared grown-up and are given the tribal tattooing. Youths cut off the front hair over the eyebrows; the side and back hair reaches down about halfway to the shoulder blades. The wreath of hair, however, is still kept under the long hair. They, too, like the maidens, wear the red-colored /210/ parting (lāwōlŭ, lāŭlŭ) and the crown tuft (lāzĭ) (Pl. 43, Ill. 1; Pl. 44, Ill. 1).

Ill. 37.
Boy with stepped hair.

The long dangling hair, annoying while rowing, fishing, and walking through the forest, is tied together in various ways. Either the side hair is knotted over the forehead on either side, or /Ill. 38 appears here/ it is tied together with bast into a little braid over the forehead (hŏsĭdodănă). The back hair is often tied together in the back into a tuft in which clusters of
[237] feathers are sometimes knotted (Ill. 38). Such a cluster of feathers (wăšĭwăšĭdelōhĭ) consists of seven little sticks with red feathers, which are fastened as a tassel to a twisted cotton string and from which long colorful parrot feathers hang down at the bottom (Pl. 45, Ill. 2). Usually, however, it is twisted into a braid (lăodŭă), which is either plaited round with narrow yellow bast (Pl. 15, Ills. 1 and 2) or wrapped from top to bottom in a thick red cotton string (Pl. 15, Ill. 4 a, b). This cotton string (lăodŭĕzŏ) consists of two separate strings, each of which has a tassel at the end; these tassels hang out from the wrapping at the upper end of the braid. With this type of hair style, which is not, as Ehrenreich assumes, restricted merely to dandies, but is now worn quite generally by the young people, the hair wreath shows very nicely.

/210 cont./

302 Men sometimes wear the bowl cut, but usually they have the same hair style as the youths, except that they do not tie their hair, but let it hang freely. Among them, too, the wreath of hair can still be seen under the long hair. In later years no value is any longer attached to the parting and the crown tuft (Pl. 17; Pl. 36, Ill. 1; Pl. 43, Ill. 3).

Ill. 38.
Youth with tuft feather-cluster and hair wreath.

The parting (lãwõlŭ), which both sexes wear from puberty on, is achieved through the plucking out of the individual hairs. In the [184] south horde it is narrow, so that at first I did not even notice it; in the north horde, on the other hand, it is about two fingers wide. Young people almost always paint it with red color, whereas older ones do not wear this ornamentation. The crown tuft always goes with it.

The hair wreath is restricted to the male sex from boyhood on; women do not have it.

[412] [239] The cutting of the hair is now done with shears. According to Ehrenreich, they formerly cut it with piranha teeth. To my questions as to how they cut their hair before they had shears, they always told me that in those days they did not cut it, because they did not have any shears. Thus, the former custom has completely vanished from their memory. The hair that was cut off was thrown away, as I myself observed. The purpose of the long hair, they say, is for protection against mosquitoes.

[765] /211/ For mourning they are said to cut off the hair, and the women, too, are said to cut themselves a hair wreath called nakulau (?). I did not observe this custom, however, in Kabi's family, which was in deep mourning.

The hair is very carefully tended. In the morning and evening it is combed out and oiled. Before they start on a journey, when they return to the village from hunting, fishing, or from the plantings, their hair is combed out for them by the mother, wife, or another female relative. When they arrive in a strange village on a visit, the chief's wife combs and oils their hair.

/211 cont./

303 are tossed in until there is no longer any liquid oil. For use, a
[302] tuft is pulled out, squeezed out between the hands, and the oil is rubbed into the hair, on the skin of the body, mixed with pigments, etc. The tuft is again tossed into the gourd vessel.

302 b) Body hair. The beard growth is little developed. When a
[142] small hair appears, it is plucked out. Cheek and chin hair allegedly does not grow at all among them; some, however, have short, faint /212/ mustache hairs. Since they find them ugly, however (they compared our mustaches with the long barbs of the
[535] pirarara), they pluck them out. On the other hand, they are supposed to wear artificial beards of human hair in the cascudo dance, according to their statements. The mustache-like beard is placed between the lower lip and the chin, pulled up toward the ears, and fastened in back of the head with strings (1).

[113] 1. See Jahrbuch des Museums für Völkerkunde zu Leipzig, Vol. 3, 1910, p. 114.

Eye hair. Eyebrows and lashes are removed, and, to be sure, pulled out with the fingers. For this purpose, the fingers are first dipped in ashes, probably so that they will not slip off the smooth hair. This plucking is said to be very painful; it is undertaken even in the case of small children and repeated when the hair has grown in again. As a reason for it they could only say that they did not want this hair to grow. Why they do not want this, they could not explain.

142 The rest of the body hair is usually only slightly developed.
302 The fine hairs of the skin were scarcely to be seen. Underarm hair, too, was only slightly developed; its removal is left to the discretion of the individual. The pubic hair was heavily developed; it was not removed, as far as I could see, at least among the men.

302 c) Body painting. For body painting, red, black, and white color is used.

/212 cont./

386 824 The red color is obtained from the seeds of the fruit of the urucú bush. There are many different varieties, which produce a more or less intense red color, in part also inclining to yellow. Treasured above all is the kind with round seeds (wõlẽlõni), whereas the kind with long seeds is not esteemed very highly (wõlẽnò). The kind with round seeds grows particularly in the [438] region north of the Tapirapé mouth; it is obtained here in large quantities by the Indians and further traded to the Indians south of the Tapirapé mouth, especially to those of the south horde. The 386 dyestuff is produced from the seeds in the following manner. The many small seeds contained in the beechnut-like fruits are removed, some palm oil is put in the hands, and then the seeds are rubbed between the oiled hands until all the dyestuff on the shells of the seeds has come off. In this way an oil color is produced, which is scraped off the hand with a knife or stick and is put in a gourd vessel. The rubbed seeds are thrown away. In this fresh state the oil color is immediately ready for use. For [438] trading, it is boiled in oil (thickened), then put into solid forms, and dried in the sun (Ill. 40 a, b).

[824] For the black color either soot, which is scraped from the charred trees of the plantings or from the cooking pots, or the blue-black juice of the genipap fruit [b(ã)dẽnà] is used. This juice is mixed in small spoon-like gourd vessels or in larger, carved half-gourds /Pls. 43 and 44 appear here. /213/ (Ill. 41 a, b). at first it is light, but soon after it is applied to the skin, under the influence of the air, it becomes a handsome black-blue color.

A white earth (mãnãũla) is used as a white color. I never 302 observed white body /Ills. 40 and 41 appear here/ painting, to be sure. The small clay dolls, however, bear white patterning, and the Indians told me that with this color they paint rings around their arms, as well as transverse stripes on their chests.

302 413 The fingers serve as paint brushes, the flat hand for full body painting. /Ill. 42 appears here./ I never observed sticks or rags for applying the colors. On the other hand, for the genipap patterning a stamp (ũlĩnò) consisting of two sticks of cane lashed together, the cut surfaces of which are cut to form two semicircles, is popularly used. These semicircles are now placed together to form

[TEXT CONTINUES ON P. 103]

Plate 43

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1. Youth in typical attire.

2. Boy with close-cropped hair and hair-wreath.

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3. Karajá men with straw hat and tobacco pipe.

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[illegible]

Plate 44

1. Karajá youths.

2. Karajá youth and boy.

5: Krause--102 E-5 (1908) 1911 SP9 Caraja SP9

/213 cont./

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[438]
[415]

Ill. 40.a, b.
Urucú oil-color in trade packaging.

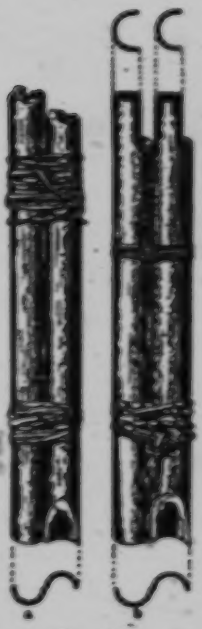
Ill. 41 a, b.
Color bowls.

302 413 a serpentine line (bũltĩ; according to Kuriśi, however, naũẽkiẽlãzĩ = ostrich crown-tuft). These stamps are usually only one-sided (Ill. 42a); only once did I come across a two-sided stamp, which at one end bore the serpentine line, at the other two semi-circles, one above the other (Ill. 42b). The boy in Ill. 2 on Plate 38 is painted with the serpentine-line stamp.

302 In the painting we distinguish between full painting and patterning.

[291] The full painting "is their suit of clothes" (Kuriśi's statement); "it protects them from mosquitoes just as their suit does for the Christians" (Mauzí's statement).

The patterning, on the other hand, is executed only for special occasions. It is a kind of festive ornamentation. For [609] receiving strangers, for example, the villagers paint themselves with red and black designs; the arriving strangers also paint themselves before they /214/ enter the village, even if they only draw a black eye-band from ear to ear with soot scraped from the charred Campo trees.



Ill. 42 a, b.
Genipap stamps.

/214 cont./

302 from ear to ear with soot scraped from the charred campo trees. [535] For dance festivities the men and youths are painted by the women. In general, this patterning is their ornamentation, [226] their festive clothing. Mothers often painted their sons when the latter were to set out with us on a fishing expedition.

Ill. 43.
Boy (a) and man (b) with full patterning.

Ill. 44.
Two girls with full patterning.

[1065] For mourning, the entire body, even the face, is said to be provided with genipap painting. I did not see this custom, however, in the case of Kabisá's family.

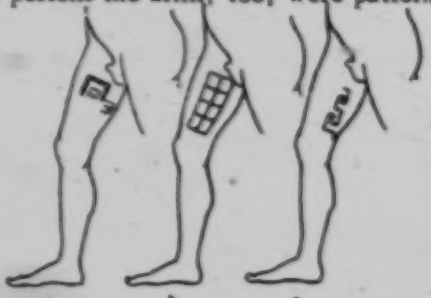
There are no differences in the painting between the two sexes, except that perhaps the men, who have more to do out in the open than the women, who essentially remain in the village and in the houses, wear the full painting more than the women. The patterns themselves are the same for both sexes, except that the men like a somewhat more extensive patterning.

/214 cont./

307
[822]

The painting of the body is done with red or black color, and, to be sure, the red color is for the most part restricted to men and youths, the black to boys and girls, for black is generally the color of youth (see "Cotton Ornaments" /see p. 123/). Only once was there seen a woman painted entirely red.

/215/ Patterns that extend over the entire body are relatively rare. In Ill. 43 a, b the boy and the man have almost the same patterning: both sides of the body from the armpits to halfway down the calves are painted black, while only a long middle strip in the front and back is left free. The boy in Ill. 2 on Plate 38 is patterned all over with the genipap stamp. Another boy was decorated over his whole body by means of lines intersecting at right angles, which had been drawn with a four-tined fork. In the case of all these persons the arms, too, were patterned. Fully patterned persons of the female sex were rare; the maiden on Plate 16 displayed the most beautiful decoration. One girl was painted black from the breast down to the knee, and her right hand was colored as well; in the case of another, only the bosom, arms, and legs were painted (Ill. 44 a, b).



Ill. 45 a-c.
Thigh patterning.

Individual parts of the body are seldom decorated and then mostly in connection with the full patterning. The decoration on the arms and thighs generally consists of black or red rings which run around the extremities (Ill. 43, 44). Only on the thighs, and, to be sure, mostly on the inner side, more rarely on the outer side, are there separate designs, the meaning of which unfortunately could not be ascertained (Ill. 45). I did not see decorated hands, of which Ehrenreich reproduces a fine example; only one boy and one girl each had a hand painted black.

More important than the body patterning is the painting of the face: if a person has himself painted, the face comes first and only then the remaining parts of the body. Characteristic

/215 cont./

302 for the Karajá is a cross-band that runs from ear to ear over the eyes, is cut off at the top across the forehead, and the lower edge of which often takes a curved course below the tribal tattooing (Ill. 46 a, b). This cross-band is usually painted on with urucú color, rarely with soot or genipap. This type of painting is customary for both sexes. Some deviations could be observed: both were encountered in the south horde. Once the nose was left blank (Ill. 46c); another time a red cross-band ran over the tribal tattooing, below the black cross-band that was cut off at the eyes (Ill. 46d).

Isolated painting of the nose is only rare. One maiden wore a red triangle painted over the nose, another a red angle which /216/ /Ills. 46 and 47 appear here/ rose from the left jaw to the root of the nose and then ran down to the right jaw (Ill. 47 a, b). Both paintings were encountered in the south horde. In connection with other facial painting, there occurred, likewise only twice, a vertical black stroke that ran from the tip of the nose upward over the forehead to the hair, and which in one case was intersected by small cross-strokes (Ills. 50 and 48d). /Ill. 48 appears here./

/217/ Frequently, the lower face was decorated, namely, mouth, cheeks, and chin, and, to be sure, generally only with black color. The simplest of these decorations is a black bordering around the mouth (Ill. 48a). This is further developed in two directions: first, horizontally from the corners of the mouth across the cheeks are drawn two or four cross-strokes which occasionally may also form a black band in which a zigzag line is left blank (Ill. 48 b-d), then lines running vertically downward are drawn from the corners of the mouth (Ill. 48e). In most cases, both types are combined, so that angles, the points of which are turned toward the corners of the mouth, are formed on the cheeks. The sides of these angles are often multiple (Ill. 48 f, g). Another type of decoration is a black rectangle on the chin, which is usually found in combination with cheek cross-strokes or cheek angles (Ill. 49 a-d).

[TEXT CONTINUES ON P. 108]

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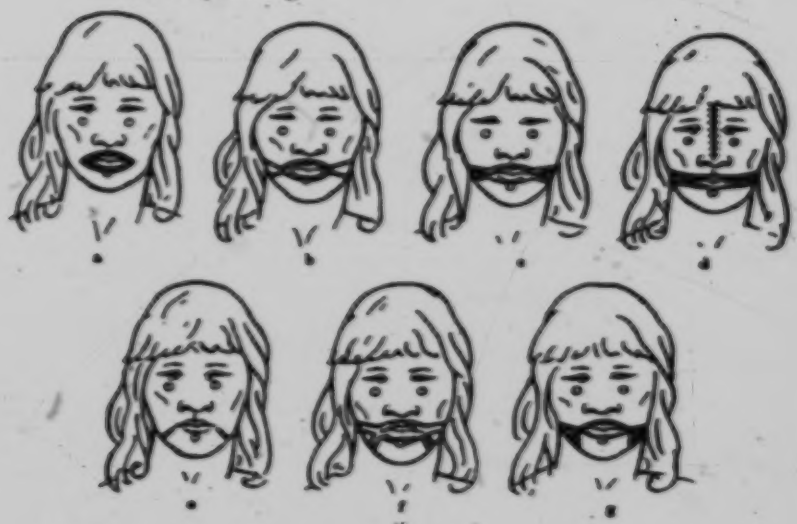
Ill. 46 a-d.
Tribal painting of the Karajá. Eye cross-band.

Ill. 47 a, b.
Nose painting.



Ill. 48 a-g.
Lower-face painting.

/217 cont./

302 In general, either only the upper face or merely the lower face is decorated, and a combination of both decorations occurs only occasionally (see Ill. 50).

304 [237] d) Tattooing. For scarifying the skin, the scarifier (lădji) is used, a piece of gourd shell into which, close to the upper edge, a row of small fish-teeth (kŭlădju, allegedly dogfish) is set, which is held in place in back by a narrow pad of wax (Ill. 51). This specimen corresponds to one brought back by Ehrenreich (Berlin 3953c), whereas in the case of his other two, the entire back side is covered with a thick layer of wax; I never saw scarifiers of this type among the Karajá, but certainly among the Šavajé (see

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Ill. 49 a-d.
Chin painting.

304 there /see p. 315/). The skin on the arms and thighs is scratched with these scarifiers; I was unfortunately never able to observe the process itself (in this connection see Ehrenreich, "Beiträge," p. 33).

I saw decorative scars only once, namely, on my rower Antonio. They consisted of several ridges running across the chest. These incisions are made with the tooth of the dogfish (cachorra) and rubbed with soot and water, so that they remain visible for a long time. The operation must be done early in the morning by a single man; other onlookers, above all women, may not be present. The wounds are said to heal well, but /218/ a great deal of blood is said to flow in the process. The number of incisions is indefinite. The bearer of such an incision is called wõli (1).

[191] 1. Cunha Mattos reports on this same custom

/218 cont./

304 [171]

1. (cont.)
from among the Cherentes (Rev. trim. 38, p. 23), although he does not give full credence to his informant.

[307]

Ill. 50.
Full facial painting.

Ill. 51.
Scarifier.

Ill. 52.
a) Tattooing stamp with cross-section and circular surface in natural size.
b) Tattooing knife of stone, natural size.

[554] Concerning such decorative scars Kuriŝ told me that only a person who had killed an enemy was permitted to have such incisions made across the chest and back.

Tattooing. We distinguish between two types of tattooing: tribal and chief's tattooing.

/219 cont./

304 881 the two circles drawn with black color on small children. In the case of boys, the time is determined according to when, after the last cropping, the hair reaches down to the tip of the nose in front and to the shoulders in back.

304 463 The tattooing is done by special persons who own stamps and stone knives and are called wairădŭ. There was only one such person in the south horde (in Village 6), whereas in the north horde there were several (for example, Ilk in Village 13). They are paid for this operation. No ceremonies of any kind are said to take place, and the children are not always tattooed together, but also singly on occasion, whenever one happens to be able to get hold of the master.

304 [629] The chief's tattooing, which is characteristic of chiefs and their wives, consists of vertical black strokes between the lower lip and the lower edge of the face, which are arranged side by side in one or sometimes also in two lines, one above the other (Ill. 53 a, b). According to Kuriĭĭ, this tattooing is supposed to be peculiar to women. Even girls are said to have such lines of blue dots on the chin, which is supposed to be regarded as very beautiful. I never observed this last phenomenon, however.

515 /220/ e) Body care. The Indians bathe a great deal; usually they take a bath early in the morning, and even during the day they plunge into the water whenever they feel like it, in most cases probably to cool off by means of the subsequent evaporation of the water in drying.

515 824 388 Two plant products serve as soap in washing: first, a bark (ŭăbăkă = sabão do matto), from which one scrapes off a little, /Ills. 54-57 appear here/, rubs this in water, and washes himself with the lather thus produced; then there is a tree bast (dŏŭ) which is also used as soap for cleansing.

302 824 The rubbing of the body, the arms, and especially the hair with the fragrant resin (ăndĭlă) of the almecegeira (Hedwigia balsamifera), which is ordinarily stored in gourds, is very popular.

/330 cont./

764 Large cemeteries are found near São José, S. Izabel do Morro (1).

1. Apparently this is the cemetery that Rufino visited on December 6, 1846; Rev. trim. X, p. 206.

In the smaller cemeteries the grave is dug and the corpse is hung in it horizontally on the pole. Then poles are placed over the opening and the whole is covered with earth. Concerning the equipment of these graves in more detail, none of which I saw, unfortunately, see in Ehrenreich ("Beiträge," p. 31). A dish
765 of food is placed on the grave for six days. When the body is decayed, the grave is dug up again (according to Pedro, after one month; according to Kuriší, after a year). The bones are cleaned and gathered together in a large funeral urn. This cleaning from the bones the bits of flesh still clinging to them is said to be done by means of a bone like the one customarily used for cauterizing wounds; one end of the bone is held in the fire and the flesh is then scraped off with this heated end. Special ceremonies no longer seem to take place in connection with this. The urns are placed under trees in the large cemeteries, where they gradually become filled with sand (see Pl. 13 /see p. 7/, Ill. 2). Their shape corresponds to that of the cooking pots, except /331/ that they are provided with a lid (Pl. 58, Ill. 11). The largest such urn that I saw had a diameter of 80 centimeters.
[766] Corpses of small children are said to be immediately deposited in such urns.

[768] The hut of the deceased is abandoned and then burned. If
[302] the husband died, the hair of the wife and of the mother of the man is cut short, except for a wreath of hair running all around (nãkũlãũ); the hair of the children, however, is not cut. Upon the death of the wife, the husband, mother, and children do not cut their hair. As a further sign of mourning, both sexes wear bast or cotton bands around their heads. One woman wore, in addition, a narrow bast-belt around her waist; one boy had tied bast strips on the calf bands. Otherwise all ornaments are taken off. Laments for the dead are shouted out by both sexes with a

/355 cont./

297 Karajá, the Šavajé are supposed to make such coverings, whereas the coverings with a wide, black center stripe come, not from the Šavajé, but from the Tapirapé.

184 [301] Even the smallest girls already wore firmly plaited, black belts which correspond to those of the Karajá. I did not see anywhere the loosely plaited string belts (Karajá, Ills. 30 and 31).

[291] Adult women wore the bast apron, called hăbĭodă here, made mostly out of white and only rarely of reddish bast.

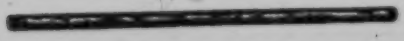
303 184 [302] The hair style does not show anything that is foreign to the Karajá. The combs are plaited by the men in the same manner as among the Karajá. Forms and designs correspond to the others; the decorating by means of feather clusters or bundles of cotton is rare, however.

[304] The side cross-threads are also often absent.

302 184 Body painting is identical with that of the Karajá. As oil, coconut oil is used; as color, chiefly urucú, which, with the seeds removed, is stored in huge hollow gourds.

Ill. 189 a, b.
Scarifier (b = back side).

301



Ill. 190.
Ear rod.

304 Scarification is also customary among the Šavajé. The instrument for it (lālēdjŭ; Ill. 189), however, is covered with a thin coating of wax on the entire back side (cf. Ehrenreich's specimens, Berlin 3953 a b, from the Karajá).

515 As for body care, it should be remarked that the Šavajé go to bathe in the lake every morning at sunrise, even when there is heavy fog over the water and it is very cold. They then warm and dry themselves at the hearth fire in the hut.

/365 cont./

574 eyes with soot. Having arrived in the chief's house, my men sat down on the mats in a row extending across the house. The chief sat in front of them at one end, his wife at the other; not a word was spoken, the Karajá sat there with bowed heads and made extremely distressed faces. Then the chief's wife moved along the [302] row from behind, oiled and combed out the hair of all of them. After that, they had to come to her one by one to have themselves painted by her with urucú. During this whole time the challenging shouts for the wrestling match kept coming over from the mask hut.

/366/ Finally the chief spoke a few words; the Karajá arose and went with him in front of the house. A second Šavajé man from the neighboring hut joined them. Now the procession formed: in front the two Šavajé, behind them the Karajá in twos or threes, [346] all with arms crossed over shoulders. Women and children followed the procession to the mask hut, where the Šavajé young people were standing in an irregular row. All were painted with urucú; two wore dance belts and feather arm-bands. As soon as the Karajá arrived, the shouting ceased and the wrestling began. 526 574 The two adorned youths danced forward first, shouting and swinging their arms, as we know it from the Karajá (Ills. 10 and 11). The Karajá did not accept. Then they danced forward a second time and were accepted. The wrestling followed; the Karajá were the victors. In the second round, the Karajá challenged, and so it went on, five or six times. Some bouts were not accepted; then the challengers turned around to the right, flinging their arms wide, and returned to the center. Here they stood in the resting position with their backs to the Karajá and shouted until one of the opponents accepted them. A few bouts remained indecisive, otherwise the Karajá won. This was astonishing, since the Šavajé were all larger figures and gave the impression of being more powerful; moreover, they did not have three difficult days of travel behind them. Perhaps the explanation is that the Karajá on the average were five to ten years older and therefore had better developed muscles. Scarcely had the chief announced the end when the Šavajé again shouted their cries; the women and children hastened away and hid in the huts, toward which all the participants betook themselves in an irregular procession.

6:Cook M-3,4 (ca. 1900) 1909
SP9 Caraja SP9

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[142]
[306]

A Kenyé.

A Patagonian Indian Chief.

Scene in the Streets of Bahia.

[facing P. 60]

6:Cook M-3,4 (ca. 1900) 1909
SP9 Caraja SP9

123 less strange to them than they did to me. Charles Darwin describes the deep feelings he experienced when he found himself face to face for the first time with primitive man. I, too, can never forget the hour when I first gazed upon man in his primitive state. The memory of it will ever remain vivid, and as one of the most interesting experiences of my life. One could easily imagine, at first, that he belonged to a lower order of creatures than the *homo sapiens*. If so, better acquaintance soon revealed him to be truly a man in every respect—a true human soul, though far from God in the jungles of ignorance and superstition—one of the lost ones whom Christ came to seek and to save.

291 [301] The men were entirely nude, and painted from head to foot a dull, yellowish red with a mixture of fish oil and the fruit of the burity-palm. The women were painted like the men, but wore an item of covering made of a strip of inner bark eight feet long and ten inches broad. It is passed around the body and between the legs, and hangs down in front like an apron. At a distance, it resembles a strip of brown canvas. It is beaten and worked, when taken from the tree, until it has some degree of flexibility. Nevertheless, it must be uncomfortable to wear.

764 A Karayá died while we were detained at São José. We were made aware of the event by the incessant howling, wailing and loud lamentations of the female relatives of the deceased. Visiting the hut of mourning at dawn, we found the family busy decorating the corpse for burial by gumming rings of white feathers around the limbs, wailing and chanting as they worked. Afterward, the body was rolled in the palm-leaf mat which had been the bed of the deceased during life, placed in a canoe, and taken down the river to the tribal cemetery. Karayá funerals will be more fully described in future pages.

6:Cook M-3,4 (ca. 1900) 1909
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Many
609 of them are painted black and red, and have their faces daubed
[302] with a thick layer of black soot; others wear upon their heads
[301] crowns made of beautiful feathers; while others again, have
[239] their hair braided and decorated with the brilliant crimson
[411] and gold feathers of the macaw. All are armed with spears beautifully decorated with feathers, and with bows and arrows and heavy killing clubs. They present quite a military spectacle.

Disembarking, the first thing the visitors do is to show the savages their arms, especially the repeating rifles, which fill them with awe. The chief now hastens to declare that he and his people are friends of the white man, saying: "The Karayá is the friend of the white man; there is no lie with us," repeating this twice. Confidence established, some trading may be done without difficulty. Small children, and particularly, young girls, are very shy of the strangers, and usually creep into their huts and cover their faces with their hands. The visitor is never troubled by beggars, and rarely has anything stolen from him.

131 The Karayáhy division live along the main stream of the
162 Araguaya between São José and Santa Maria in twelve or
[648] fifteen villages or encampments, one of which, near Santa Maria, was completely wiped out in 1881 by the Kayapó
361 tribe. Their villages are not so clean as those of the Sambiôa, nor are the huts so well constructed.

191 Observing the speech of the Karayá, one can scarcely notice any movement of the lips; nor do they seem able to repeat exactly a sentence just uttered. They have many sounds which they produce with the tongue and swallow the
192 last syllable. Apparently, their speech is not related to any Brazilian aboriginal language. The most remarkable thing about it is that they have one dialect for the men and another for the women; though only a few words are entirely different, and with most of them there is but a slight, unimportant change.

142 Physically, the Karayá are one of the finest of the aboriginal races of Brazil. They are of medium size, slender and

6:Cook M-3,4 (ca. 1900) 1909
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graceful, and their limbs are well balanced. Their proud bearing makes them appear larger than they really are. Their great muscular power, elasticity, and quickness of movement, is displayed to advantage in their wrestling games, which are their most loved sport. The muscles of the shoulders, especially, are highly developed in both sexes, because they have been trained from childhood to carry heavy weights on their backs, supported by a band which passes over the forehead. The eye-brow ridge is flat, giving the appearance of an open face, and the eyes are but slightly almond-shaped. The women are much smaller than the men, are well proportioned, and have pretty hands and feet. The bust of the younger individuals is perfect, but they soon lose their beauty of form. It is difficult to determine at first just what the color of their skin is. Living, as they do, in the glowing heat of the sun on the sand-bars, their skin, which is really a clear, yellow-brown color, is turned into a dark copper-brown. This clear yellow-brown is found only under their heavy armlets, wristlets and leglets.

Many paint, or, more correctly, grease themselves from head to foot a red or black color, or both; while others prefer brown, red and black. Sometimes a young warrior has himself painted in such a fashion, that seen at a short distance, he appears to be wearing a black European cutaway coat buttoned at the top with one button; while another has black rings painted around his brown body from his shoulders to just above the knees, giving him the appearance of being dressed in a bathing suit. Others, again, paint their faces black. But they like, best of all, to paint black lines on the faces and the extremities. The painting is done with a bit of wood, or with the fingers. Both sexes chop the hair off straight across over the forehead, leaving it in the form of "bangs," and allow it to drop down behind over the shoulders. It is straight, black and coarse, like a horse's tail. Many of the young men, corresponding to what we call "dudes," clip a path, an inch wide, like a very wide part from the forehead back to the crown, and cut the hair of the

6:Cook M-3,4 (ca. 1900) 1909
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302 crown, leaving it two inches long and standing erect, pompadour fashion; while the back hair is braided neatly in a single braid, with a bunch of brilliant feathers fastened at the point, or it may be folded up in three or four folds and tied at the base of the head with a cotton string, to which is secured a bunch of long, bright feathers.

301 304 The ears of both sexes are pierced in infancy, and they wear in them a reed six or eight inches in length and as large as a lead pencil, the greater length of which protudes toward the front and terminates in a bit of shell set in a rosette of crimson feathers.

304 The males, and they only, have the lower lip bored. This is done in childhood, and is probably the initiation ceremony into the rights of citizenship or membership in the tribe, just as a civilian is initiated into a lodge, or a child of Roman Catholic parents ceases to be a "pagan" and becomes a "christian" by reason of the baptismal ceremony. A plug, 301 or spile of piuva wood is inserted into this opening in the lip, which is made larger and larger as the individual grows, until it will admit the thumb. The elderly men who have ceased to care much for display, usually wear nothing in the lip but a plug, cut off short; but the "smart" young men wear an ornament some eight inches in length, flattened like a blade just below the lip. The small boys wear a flat piece of shell an inch or two long, and in the form of a T, the cross-bar of the T holding the ornament in position. A much prized lip ornament, which is worn only on festal occasions, and at other times kept wrapped in cotton and securely laid away, is a long, heavy piece of rose-colored quartz. The lip end of this also is T, or dagger-shaped, so that it may not fall out. It is seven inches in length, and conical at the lower [439] end. The Karayá do not make these, but get them in trade from the Tupý. This ornament is, of course, very heavy, and one wonders how it is possible to wear it; for even the lightest of these lip ornaments cause the lip to hang down in a very ugly fashion. To drink when the plug is out, the opening must be closed with the fingers.

Brazil.

Both sexes have a blue ring tattooed under the eye, forming a deep ugly scar, which is the special distinguishing mark of the tribe. 304 619

The Karayá take good care of the body, bathing many times each day—though this is more to cool and refresh themselves, and for sport—keep the hair well combed, and pull out the sparse beard. They formerly used the teeth of the piránha fish as a kind of saw with which to cut the hair, but they now have scissors. 515 302 412 237

As already stated, the men wear no clothing, or covering whatever. The sash, or apron, worn by the women, is made of the inner bark of the jangáda tree. It is prepared for use by first soaking it a day or two in water, then pounding it with flat stones, and finally drying it. When the wearer of this primitive apron sits, she passes it back between the limbs and sits upon it. Besides this costume, both sexes wear various armlets, wristlets and leglets, as ornaments, which are peculiar to each division of the tribe. Soon after birth, the child's wrists and legs below the knees, are adorned with broad bands made by weaving together cotton cordage on the limbs themselves; while a black cotton band girts the body as a bandage. When the infant is a few months old, these articles are removed, and broad cotton wristlets, leglets and anklets are woven on the limbs, a tassel of cotton cords being attached to the leglets. The boys wear the leglets, or garterlets, until the lip is pierced, while the girls wear them until married. The wristlets worn by adults, cover nearly the whole forearm. They are not put aside until after marriage, and many females wear them until the first child is born. When one of the couple dies, the survivor puts the wristlets on again. This custom has come down from the ancients. As the wristlets and leglets are usually woven on the limbs themselves, they cannot be removed without being cut off. For this reason, they are never removed, nor washed until finally thrown aside. But I found the Karayá quite ready to cut these articles off and give them to me in exchange for some articles I had which took their fancy. 291 [287] 301 [184] [283] [286] [437] [439]